

2014

Panoramic Sham

Andrea Vail

Virginia Commonwealth University

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Panoramic Sham

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
at Virginia Commonwealth University

by

Andrea E. Vail

Bachelor of Fine Arts, University of North Carolina at Charlotte, 2003

Director: Susan Iverson
Professor, Department of Craft/Material Studies

Virginia Commonwealth University
Richmond, Virginia
May, 2014

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and now from here to there.

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Candela Books + Gallery, Storefront for Community Design, Coalition Theater,
Black Iris Gallery, Anchor Studios, Quirk Gallery, Richmond Public Library, Sediment Gallery,
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ARTIST STATEMENT

PANORAMIC SHAM

By Andrea Vail, MFA

A thesis submitted in partial fulfillment of the requirements for the degree of the Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2014.

Director: Susan Iverson, Professor, Department of Craft/Material Studies

Panoramic Sham is sunset and sunrise, a walk through a field of wildflowers or a day in the forest. It is that moment when a light breeze tousles your hair and chirping birds reaffirm vitality. *Panoramic Sham* is also a heap of outdated home goods that once transformed our living rooms into artificial habitats. I reimagine decommissioned domestic goods as a way to confront trends of mass-production, habits of consumption and to explore systems of artifice, authenticity, and the consumer haze perpetuated by contemporary American society. Comprised of synthetic materials and manufactured to impersonate nature, these 20th century cast-offs provide an abundant cycle of cultural and generational refuse.

PLACE

Home is where my belongings are. Whenever I relocate, I make sure to carefully pack and unpack the artifacts of my previous life to fill the gap from “here” to “there”.



Fig 1. *Untitled*, 2012, Cedar veneer, latex balloons, silk, thread



Fig 2. *Untitled*, 2012, Cedar Veneer, latex balloons, silk thread, helium



Fig 3. *Untitled*, 2012, Carolina clay, Mylar, thread, glue, copper leaf

When my journey in graduate school began, my work focused on “there”. Themes of perceived value, authenticity, domesticity, mass-production, systems of consumption, futility, and lines of horizon run through this work spanning two years (July 2012 – May 2014).

A sense of longing for familiarity and acknowledging the futility of forcing “this place” to be “that place” fueled my first work at Virginia Commonwealth University (VCU). Before leaving Charlotte, North Carolina for Richmond, I shoveled Carolina red clay from newly broken ground for development into brown paper grocery bags. Somehow this seemed apropos. In my vacant new studio with generic, vague, white walls, I wanted to be surrounded by the richness of warm colors and things I valued, even if only by association. The first pieces made during this time have no titles; rather they are exercises in beginning to create a newly familiar place (figures 1-3). They aspired to fill space visually, metaphorically, and literally without ever completely succeeding. A bridge held by latex balloons filled with helium only hovers momentarily and a corner heaped with soil from a past life will never fully transcend the actuality of reality.

Previously, I considered the Carolina red clay as a material best combined with other mediums to make something whole. In *Landscape Void*



Fig 4. *Landscape Void*, 2012
Photographs, insect pins, Carolina clay



Fig 5. *Landscape Void* - detail, 2012

Void (figure 4), the clay shifted from a material to an object that embodied its own sense of place without need for additional support. Composed of purchased vintage photos of homes, insect pins, and the same dirt I brought from North Carolina, *Landscape Void*, (figure 5) was an affirmation that objects not only remind us of our past, they activate our present. Each photograph was a snapshot of someone else's separation from the familiarity of home. I was the second-hand owner of a first-hand experience. From each photo, I cut away the architecture to leave a void surrounded by landscape. The shadows became as important as the tangible objects and the hard lines of the cutouts were abstracted to present a space for each embedded moment to breathe again. Now the home had become a metaphor for the memories dismissed. Vibrating shadows made the negative space more visible, while exaggerating and activating an implied narrative. This piece highlights the space where all vacancies become the point of connection to something familiar—the horizon between now and then. Horizon has since become an important aspect to my work. Much like the transplanted clay, the old photos were not simply images of someone else's life, they were orphans separated from their origin. This journey has been one to define my relationship to a particular place and time.

My gravitation toward outdated materials has everything to do with my parents waiting until the 1990s to redecorate our home from its original 1972 décor. I attribute my interest in objects from the mid-to-late-20th century to the harvest gold draperies from my childhood bedroom, the avocado green kitchen appliances, and especially the large era-appropriate still life with thickly dolloped flower petals and stems springing forward. By the time I was old enough to acknowledge the painting, it had been removed from the wall and hidden behind a door in a rarely used bathroom. Because of the noticeable texture of applied paint and scribbled initials at the bottom right corner, I had the false understanding that it was an original. I imagined it was

the only original piece of art my parents owned. For me this heightened the painting's status. Over time it went from behind the door to the basement—out of sight, but still too important to toss out. I am curious about the transition objects make from desired to discarded. My work gives purpose to objects with fleeting relevance – outdated styles, expired functions, and parts that have been shed from a larger whole. At junk stores and flea markets, I have since seen numerous pieces with the exact coloration, depiction, and mass-produced brushstrokes as the floral painting. I now understand why my parents had less respect than I did for the textured reproduction. Recently, I phoned my mom to ask her to save it for me. It will one day become an heirloom.

PREPOSTEROUS NOTIONS



Fig 6. Preposterous Notions – gallery view, *Edna, Neighborhood, The Coopers*, 2013

My contribution to FO/MENT, the 2013 VCU MFA Candidacy exhibit at ArtSpace Gallery, was a collection of altered objects and characters including *Edna*, *The Coopers*, and *Neighborhood* (figures 6-7). I collaborated with decommissioned domestic goods to introduce characters whose past lives revealed untapped potential. I went from creating an environment specifically for me, to one that had room enough for a range of narratives. *Edna* and *The Coopers*, were constructed

of found chairs and discarded bed linens, plasticized then inflated with air. The inflation symbolized each piece internalizing its surroundings, making the transition from dead functionality to a new life all its own. *The Coopers*, in particular, were postured to allude to a shared moment between reunited displaced objects. In comparison, *Neighborhood* (figure 8) is a found framed landscape painting that serves as a new surrounding for the clipped homes removed from *Landscape Void*. When I found the painting, a visible relationship between the lake front cottage and those photos was instantly revealed. I gilded all



Fig 7. *The Coopers* - detail, 2013

the chipped areas of the painting and frame with 23K gold, which serves as both a method of



Fig 8. *Neighborhood*, 2013, Second-hand painting, photograph clippings, 23K gold leaf, brass

repair and a way to suggest the value of its history. The photo cutouts have gilded backs, each with a brass stand. This created a slight golden reflection on the wall, engaging in conversation with the scenery where they now belonged.

While working with concepts pertaining to domestic goods, I relate to artists such as Jessica Jackson Hutchins and Livia Marin. Hutchins' mixed-media sculptures, *Couch for a Long Time* and *Couple*, (figures 9-10) imply "a kind of indolence, [and] a suggestion of idling, [that] seem to sit on the receiving cushions of their newspaper-clad couch like lazy characters in front of an absent TV".¹ *Edna* and *The Coopers* evoke a similar dialogue, though with less indulgence and lethargy. They resent more hope for a reimagined life. Livia Marin (figure 11) appropriates "consumer objects...dominated by mass-production, standardization and global circulation [as a] reflection on how we particularize our relation to them".² My own work has gravitated towards identifying discarded, mass-produced objects as a product of a system of consumption.

1. Ben Street. "Selected Works by Jessica Jackson Hutchins." Saatchi Gallery, accessed April 28, 2014, https://www.saatchigallery.com/artists/jackson_hutchins.htm?section_name=paper

2. Livia Marin. "About: Artist Statement," *Livia Marin*, accessed April 28, 2014, <http://liviamarin.com/press/>



Fig 9. Jessica Jackson Hutchins, *Couch For A Long Time*, 2009. Couch, newspaper, ceramic
Source: Saatchi Gallery.



Fig 10. Jessica Jackson Hutchins, *Couple*, 2010. Couch, ink, spray paint, charcoal dust, hydrocal, ceramic
Source: Saatchi Gallery.



Fig 11. Livia Marin, *Broken Things*, 2009
Silkscreen on plaster
Source: liviamarin.com

CONSUMPTION

Roberta Sassatelli explains in *Consumer Culture*:

In everyday life people spend a huge quantity of energy trying to live up to the expectation that they are able to govern the world of things and avert the doubt that they are slaves to mass-produced objects and their rhythms. Considering the different discourses through which consumption has been celebrated or denigrated, it appears that all of them hinge on a notion that occupies a hegemonic position in modern Western culture, namely, individual autonomous choice. Rather than describing how consumption takes place in practice, the notion of autonomous choice works as a hegemonic normative frame, which has both been sustained by expert knowledge and deployed through a myriad of local norms and particularities to evaluate consumer practices, their worth, moral adequacy and normality.³

I have an opinion bred from a middle-class blue-collar upbringing. My parents, like most from the baby-boomer generation, developed in a society that praised the ease of buying new and replacing with newer. From the 1950s onward, increased habits of consumption have overwhelmingly achieved normality. I say this with caution and guilt for also buying into the ease of unconscious consumption. I am motivated by artists who call attention to materialistic behaviors like Jackie Chang (figures 12-13) and Steve Lambert (figures 14-15). Both use language, imagery, and community-centered engagements to encourage viewers to consider their actions with heightened accountability. I am drawn to the objects that my parents' generation no longer deem useful or stylish as a way to celebrate their forthcoming status as collectables.

3. Roberta Sassatelli. *Consumer Culture History, Theory and Politics*. (Los Angeles: Sage, 2007), 154.

Conversely, the same objects inspire the means to curb my support of endless consumption. The American public has been trained to be consumers in the cycle of “buy, throwaway, repeat”. At the least, I hope to break this cycle within my own habits.



Fig 12. Jackie Chang, spend (Shopping Cart), 2010
Source: jackiechang.net



Fig 13. Jackie Chang, spend (Soda Cup), 2010
Source: jackiechang.net



Fig 14. Steve Lambert, EVERYTHING YOU WANT, RIGHT NOW!,
2009, Casein, tempera, wood, carnival lighting
Source: visitsteve.com



Fig 15. Steve Lambert, *Capitalism Works For Me!*
True/False, 2011, Aluminum and electronics
Source: visitsteve.com

COLLECTION

I grew up in a household where collected things multiplied until amassed collections spilled into one another. The straight lines and crisp angles of our domestic architecture, over time became rounded and masked by all the experiences, memories, comforts, and ephemera that told the story of our home life. William Davies King discusses in “Collections of Nothing”, the psychology and cycle of collecting. He explains,

Collecting is a way of linking past, present, and future. Objects from the past get collected in the present to preserve them for the future. Collecting processes presence, meanwhile articulating the mysteries of desire. Every collector is always waiting. Attain fulfillment and the collection ends. But fulfillment is never attained because the effect of acquisition constantly drains away in ownership, and so the hunt goes on. Always there is one more possible graspable object of still higher longing. For all of us, the pursuit has its pleasures, and in some sensation of fulfillment comes in the rhythm of acquisition. Seeing the album fill up—or the shelf, cabinet, or closet—feels good.⁴

The problem with collecting in a time of over-production is that the hunger for more is always present. As you buy the “new and improved” version of the “new” thing you already own, clutter builds, starts to resemble happiness, and suffocates the household.

4. William D. King. *Collections of Nothing*. (Chicago: University of Chicago Press, 2008), 27.

ARTIFICE

“In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation.”⁵

-- Guy Debord, *Society of the Spectacle*



Fig 16. Clementine/Clementine, 2014

My choice of fabrics and objects is based on what they represent beyond their anticipated function. A floral fitted bed sheet flaunts a field of wildflowers and a fruit bowl with painted-on pears and an apple is an empty reminder of what is absent. We fill our living space with replicas – a daily intake of nutrients without recognizing the necessity to actually eat the fruit. Most of the things I use are mass-produced, made of synthetic materials, and mimic the natural world.

Just as goods refer to each other and get their meanings only in relation to each other, so do the contexts of consumption, private and public, are mutually constituted. The

5. Guy Debord. *The Society of the Spectacle*. (New York: Zone Books, 1994), 2.

shaping of the home as a private space of consumption is part of the larger historical architecture, which gave rise to contemporary consumer culture.⁶

The floral bed sheet mentioned above is merely a decorative accent to subtly masquerade as an insufficient surrogate to what exists beyond the walls of our dwellings. I believe these impostors impede the motivation to leave the home and engage in a more authentic existence. Sassatelli continues:

Even a cursory glance at the domestic sphere demonstrates quite clearly that we cannot understand the complex web of interdependences, pleasures and duties, which are sustained through consumer practices in the home by reference to the freedom/oppression dichotomy. Consumption at home entails some form of commodity appropriation, which is regulated by rules of informality or by reference to emotional authenticity.⁷

Commodity appropriation is important to understand the connections my thesis makes between artificial means of natural necessities and the supporting domestic objects.

6. Sassatelli. *Consumer Culture History*, 170.

7. Ibid., 170

PANORAMIC SHAM

My thesis exhibition, *Panoramic Sham* (figure 17), hinges on themes of mass-production, habits of consumption, as well as cultural and generational debris to explore systems of artifice, authenticity, and the consumer haze. I recontextualize 20th century refuse as a catalyst to make connections rather than participate in the continuum of fragmentation. The objects become



Fig 17. *Panoramic Sham* – gallery view, 2014,
Oscillate, A walk in the woods: 90 minutes of tape, Warm Shadows, Island, Green Screen Sun Shine, and Vantage
Image: Olivia Valentine

a metaphor for current American culture where we overly collect more belongings in search of fulfillment. Items owned become stand-ins for being outside, engaging in conversation with others, and living life beyond a sedentary existence.

The objects included in *Panoramic Sham* mock their original function, and create a scenario to live to their full potential. It is an act of futility (figure 18). This work teeters between ridicule of their inherent impotence and a longing for redefined expectations.

Panoramic Sham is a situational oasis of disparate objects and multiples bound together in an idealistic paradise; all of the comforts of home combined with a beautiful day at the park. The work exists between the illusory comfort of domesticity and the burden of participating. My research continues to focus on textiles and functional objects considered stylistically obsolete or unattractive by the standards of 21st century mainstream culture. This is specific to mass-produced domestic objects depicting nature; particularly the relationship those objects have to their intended function and the façade they



Fig 18. *Panoramic Sham, A walk in the woods: 90 minutes of tape and Warm Shadows, 2014*, Cassette player, cassette (The Sounds of Nature – A Walk in the Forest), lamps, light bulbs, glassware, furniture, ceramic duck, polyester
Image: Olivia Valentine

project. This installation is both a critique of over consumption and an effort to reconcile my active participation in a consumer society.

At the center of the installation is *Island*, surrounded by *Oscillate*, *Green Screen Sun Shine*, *Warm Shadows*, and *Vantage* – the horizon, backdrop, and boundary for the rest of the work. “Vantage” is defined as to benefit or gain, superiority, commanding perspective, or a comprehensive view.⁸ I see the horizon line as the most essential detail of landscapes and to the work in this series, for which all definitions of vantage apply. Landscape paintings, prints, and photographs line up horizontally along the floor to ask the viewer to step into a space demarcated as an alternative experience of interior and exterior, idealized superficiality, romanticized pastoral scapes, and perspective – in the sense of spatial relationships on a two-dimensional plane and as a way to regard distance or depth. With the entire installation, I am interested in observing the artificial means of natural necessities in domestic settings. The work creates a habitat with swirling breeze (*Oscillate* – figure 19), a flourishing patch of garden (*Island*), the sound of singing birds (*A walk in the woods: 90 minutes of tape* – figure 20), and is lit by an unsettling cool light (*Green Screen Sun Shine* and *Warm Shadows*). The work offers a better solution for the amassing clutter of counterfeit resources. Authenticity is a major component.

8. "Vantage." *Merriam-Webster.com*. Accessed April 28, 2014, <http://www.merriam-webster.com/dictionary/vantage>.



Fig 19. *Panoramic Sham, Oscillate*, 2014, Electric fans, extension cords, polyester
Image: Olivia Valentine



Fig 20. *Panoramic Sham, A walk in the woods: 90 minutes of tape* – detail, 2014
Image: Olivia Valentine

Island (figure 21) is the most forthcoming in the conversation of authenticity. It is the piece that prompted a series of bound home goods and includes only two materials – polyester and reticulated plates.⁹ While sorting through dusty thrift-finds, I spotted a curiously strange piece of porcelain with holes around its edge. It appeared to be a salad plate, however its anticipated use was contradicted by decorative pierced areas of latticework. How awkward —



Fig 21. *Panoramic Sham, Island* – detail, 2014

9. Definition of RETICULATE 1: resembling a net or network; *especially*: having veins, fibers, or lines crossing <a *reticulate* leaf 2: being or involving evolutionary change dependent on genetic recombination involving diverse interbreeding populations

"Reticulate." Merriam-Webster.com. Accessed May 1, 2014. <http://www.merriam-webster.com/dictionary/reticulate>

dishware that could not actually fulfill its function. As time passed, I sought out more plates, bowls, and vases with holes. Some directed an obvious use with markings of fruit, while others shared scenes of notorious trains climbing terrain or plunging waterfalls. The commonality shared among the collected plates is that they all depict an outdoor scene or vegetation and hole-laden rims. There was a clear relationship between the pattern of open area and textiles. I imagined hard and soft surfaces undulating as one fabric; making space for other domestic vessels that were purely decorative, novelty, or souvenir. I think of *Island* as an isolated grouping of planes pushing the boundaries of their previous functions.

The reason for holes on dishware is only something I can offer my opinion on as being a delicate embellishment that resembles other handcraft like lace or basketry. Documentation of reticulated dishware is vague and typically focuses on the market value or makers and falls short when offering explanation of the negative space. Research points to “Chinese-style hard-paste porcelain...first made in Dresden, Germany in the early 18th century.”¹⁰ This porcelain, acquired by rulers to flaunt their wealth during elaborate parties, often has intricate cutouts patterned after lattice, rich coloration, and depict floral scenery.

In the eighteenth century banquet planners increasingly strove for a Gesamtkunstwerk, or total artwork, in which all the parts, music, entertainment, decorations, table settings, and food supported an all-embracing theme. These themes could be related to the event being celebrated; they might reflect the fashion of the times, or the passion of the host. The enthusiasm for gardens and gardening inspired the designers of these events (often court architects) to create in the banqueting halls an indoor garden as a setting for themes that were usually mythological, allegorical, or exotic. These decorations included hothouse trees, waterfalls, and fountains in a garden that was man-made, but so like the outdoor world that they defied belief.¹¹

10. Helaine Fendelman and Joe Rosson. “Treasures in Your Attic: Reticulated plate more valuable in a set of 8,” *Daily Herald*, March 13, 2009
<http://www.dailyherald.com/article/20110313/entlife/703139920/>

11. Anne Odom, “The Politics of Porcelain,” in *At the Tsar’s Table Russian Imperial Porcelain from the Raymond F. Piper Collection*, ed. Patrick and Beatrice Haggerty Museum of Art (Milwaukee: Marquette University, 2001), 11.

Though still no facts concerning the plates' structure are stated in this text, I find the mention of garden themes useful to describe the faux indoor vegetation that my work employs. As centuries passed, finely crafted objects (and reproductions) became more available for the middle-class. The reticulated plates used in *Island* are from different makers, regions, and decades. Their origins and previous lives are both mysterious and familiar.

The accumulative masses of categorized objects are bound and bundled with strips of polyester and other synthetic fabrics. The fabric acts as protector, connector, and the constant variable. It is the obvious synthetic addition for all other objects to be



Fig 22. *Panoramic Sham, Green Screen Sun Shine* - detail, 2014

compared. It extends no apology for having only unnatural characteristics; therefore it is authentic in that it has nothing to hide. The binding technique is a variation of knotless-netting, commonly used for hand-made utilitarian goods in both domestic and outdoor settings.¹² Together, in a reassembled reality, the individual components of *Panoramic Sham*, give agency to the unrealistic expectations I have placed on them.

12. *Green Screen Sun Shine* is the only piece included in *Panoramic Sham* that is not bound by knotless-netting. Instead, the fabric strips employ woven structures including soumak (over two warps, around one) and plain weave (over one warp, under one). (figure 22)

TWO YEARS AND TOMORROW

My graduate work traveled in a circle to find itself. I first began to build a community for displaced objects only to find those objects inherently carry community with them already. They simply needed a facilitator to introduce new participants, restarting a long interrupted dialogue with a shared history of citizens creating instead of consumers buying, outside of a crass capitalistic system. As an antidote to the current “American Way”, my practice is a balance of focused studio work complimented by community-engaged experiences. In both realms I combine traditional textile techniques to create sculptural works and site-specific environments.

During my time at VCU, I have been involved with both VCU and greater Richmond communities in numerous ways that include leading *Gathering Clouds: A Quilting Bee with Andrea Vail* at The Anderson Gallery (figure 23), and most recently organized *WOVEN Community* (figure 24), which ran parallel to my thesis work. *WOVEN Community*, enabled a fresh discourse within traditions of celebrating the act of creating rather than purchasing. This three-part community-focused event, involved collecting donated crochet goods from the community, unraveling the goods to reclaim yarn, and welcoming Richmonders to join me in publically weaving the yarn into a new work of art. By collaborating with the community to complete an artwork uniquely individual, I wanted to create scenarios, which nurture diverse partnerships among individuals and communities. A series of public engagements positioned within the boundaries of the Richmond Arts and Culture District, was



Fig 23. *Gathering Clouds: A Quilting Bee with Andrea Vail* – process shot, The Anderson Gallery, 2013, Image: Lindy Rodman

free of charge and inclusive to all interested community members. Location hosts included Candela Books + Gallery, Coalition Theater, Storefront for Community Design, Black Iris Music, Anchor Studios, Quirk Gallery, Richmond Public



Fig 24. *Gathering Clouds: A Quilting Bee with Andrea Vail* – completed piece with participants, The Anderson Gallery, 2013. Image: Michael Lease

Library, and Sediment Gallery. The project was a great way to find new use for discarded handmade goods and connect with a broader community. By collaborating with the public, I can return to my individual work with a fresh, newly informed eye.

I tend to go back and forth – between longing to work with others and in my studio alone. Both are essential. Both fuel ideas for the next piece.



Fig 25. *WOVEN Community Project* – process shot with Sarah Benson and Keena Williams, Coalition Theater, 2014, Image: Terry Brown



Fig 26. *WOVEN Community Project* – process shot, Black Iris Gallery, 2014
Image: Terry Brown

END OF THE BEGINNING

The work I make relies on people; their stories, histories, and belongings. It's a way to make connections; to trick us into having conversations and to discover commonalities. We don't talk enough to one another. There is so much to learn. I want to share my story and hope that you will respond. I am interested in your story too. I want to enrich your life, to make you laugh, encourage you to question your habits and hold me accountable for mine.

I'm in the midst of winding up *WOVEN Community* – riding the wave of feeling like I made a difference. I taught a six-year-old and her little brother how to weave, placed strangers shoulder to shoulder to work together toward one goal, made introductions to new friends who may have never made eye contact, and realized the next series I work on will combine many of the ideas gathered in this paper.

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CURRICULUM VITAE

Andrea E. Vail

Born 1980, Winston-Salem, NC, USA

EDUCATION

- 2014 MFA Candidate, Craft/Material Studies Graduate Program
Virginia Commonwealth University, Richmond, VA
- 2003 BFA, Visual Art - Fibers
University of North Carolina at Charlotte, Charlotte, NC

TEACHING

- 2013 Adjunct Instructor, Beginning Textiles, Department of Craft/Material Studies
School of the Arts, Virginia Commonwealth University, Richmond, VA
(Fall 2013)
- 2008 – 2011 Adjunct Instructor, Fibers I, College of Art + Art History
University of North Carolina at Charlotte, Charlotte, NC
(Five semesters)

SOLO EXHIBITIONS

- 2012 ***ONE HUNDRED CIRCLES***, Elizabeth Traditional Elementary School, Charlotte, NC
Permanent Public Installation
TranscendingScape, Curated by McColl Center for Visual Art, Transamerica Building,
Charlotte, NC
- 2008 ***journal entries of confused clarity***, In the Company of Thieves, Madison, WI
- 2003 ***The Space Became Sacred***, Rowe Arts, UNCC, Charlotte, NC
Synthetic Reversal of the Ephemeral, Barnard Building, UNCC, Charlotte, NC

GROUP EXHIBITIONS (Selected)

- 2014 ***MFA Thesis Exhibition – Panoramic Sham***, the Depot, Virginia Commonwealth
University, Richmond, VA
- 2013 ***Metal 3***, LIGHT Art+Design, Chapel Hill, NC
The secret lives of the inanimate, (two-person exhibit), Student Union Art Gallery,
University of North Carolina at Charlotte, Charlotte, NC
Radius 250 2013, Artspace Gallery, Richmond, VA, Juror: N. Elizabeth Schlatter,
Director and Curator of University of Richmond Museums
FO/MENT, Artspace Gallery, Richmond, VA

- Wickham House 200: Inspiring Art Two Centuries Later***, 1812 Wickham House, The Valentine Richmond History Center, Richmond, VA
- 2010 ***The Exhibition Formerly Known as Fibers***, Rowe Arts, UNCC, Charlotte, NC
SEW WHAT! A Group Exhibition of Contemporary Fiber Arts, Gallery Twenty-Two, Charlotte, NC.
- 2009 ***ArtSneak No. 01***, 309 Grandin, Charlotte, NC
08.22: Rosemont Landscape II, ART PARTY 2!, The Rosemont, Charlotte, NC
05.08: Rosemont Landscape, ART PARTY!, The Rosemont, Charlotte, NC
- 2003 ***Juried Annual Student Show***, Rowe Arts Gallery, UNCC, Charlotte, NC, Juror: Ce Scott, Creative Director of McColl Center for Visual Art
- 2002 ***Neglected Recollection***, BFA Exit Exhibition, Rowe Gallery, UNCC, Charlotte, NC
Exquisite Corpse, installation in collaboration with Bernie Lubell's workshop, Storrs Architecture Gallery, UNCC, Charlotte, NC

COMMUNITY

- 2014 ***WOVEN Community Project***, Candela Books + Gallery, Storefront for Community Design, Coalition Theater, Black Iris Gallery, Anchor Studios, Quirk Gallery, Richmond Public Library, Sediment Gallery, Richmond, VA
 Three-part community-focused exchange, involves collecting donated crochet goods from the community, unraveling the goods to reclaim yarn, and welcoming Richmonders to join me in weaving the yarn.
 Funded by CultureWORKS - Richmond Arts and Cultural District Micro Grant
- 2013 ***Gathering Clouds: A Quilting Bee with Andrea Vail***, The Anderson Gallery, Virginia Commonwealth University, Richmond, VA
 In conjunction with *Sanford Biggers: Codex*, The Anderson Gallery collected submissions of original cloud photographs from participants via tumblr. VCU's Fashion Department printed the photos on cotton fabric, and I pieced the quilt. During Happy Hour at the Anderson Gallery community members joined me with finishing stitches. The evening concluded with the completed quilt raffled off to a participant.
- 2012 ***Two Plus One: A 5 Hour Creative Interaction*** (co-organized with Rachel Emily Simpson), McColl Center for Visual Art, Charlotte, NC
 Rachel and I, along with ten other artist sought to investigate the possibilities and challenges presented while working collaboratively. Our effort was to combine the visions, ideas, and styles of two plus artists through dialogue and unrestricted materials.

- ASC Elizabeth Traditional Elementary School Grant Project**, Charlotte, NC
 100 individual circular tapestries joined to make one permanent public work. From April 9 – May 30, 2012, through a series of examples and lessons, the entire Fourth Grade class at Elizabeth Traditional Elementary School (100 Students) worked together to produce a textile rich in color, texture, and pride.
- 2010 ***MONSTERS: A Coloring Book Featuring People You Know***, (co-edited with Josiah Blevins and Jenny Hanson), release party and exhibit, Pura Vida, Charlotte, NC
 A curated 40-page coloring book filled with donated line drawings, including 36 local artists and an exhibit displaying selected originals. Proceeds funded future Charlotte Arts Catalyst events.
- Crochet Event II***, In collaboration with Charlotte Arts Catalyst, 2300 N.Davidson, Charlotte, NC
 An 8-hour event of group participation (2p-10p). Visitors to the event were invited to crochet with no formal guidelines.
- First Days***, (co-organized with Josiah Blevins and Jenny Hanson), The NC Music Factory, Charlotte, NC
 In collaboration with Charlotte Arts Catalyst (CAC), I co-curated nearly 100 works in a pop-up style, one-day only exhibition and event. Art sales were donated to future CAC events. Our mission was to unite emerging and mid-career artists within a fragmented local arts community.
- 2009 ***ArtSneak No. 01***, (co-organized with Aleksandra Børisenkø and Brandon Scott), 309 Grandin, Charlotte, NC
 Pop-up exhibit displaying work by Nick Bloomberg, Aleksandra Børisenkø, Romen Børisenkø, Laura Brown, Jenny Hanson, and Meredith Jones
- 2003 ***America's 24 Hour Knit-In***, In collaboration with Renee Garner and Lydia Marlon, Hart-Witzen Gallery, Charlotte, NC
 Performance/Installation: 24 hours non-stop knitting and crocheting for international and local peace. Created products were donated locally to families in transition.
- 2002 ***The Crochet Event***, Friday Building, University of North Carolina at Charlotte, Charlotte, NC
 A day-long event of group crocheting on the lawn of UNCC's College of Business.

PERFORMANCES

- 2012 *PerspectiveRotation*, McColl Center for Visual Art, Charlotte, NC
2002 *Concern for the Children* (group performance), Uptown Charlotte (8th St. & Tryon – 2nd St. & Tryon), NC
Collective Regard (group performance), Rowe Arts Lobby, UNCC, Charlotte, NC
Introspective Retrospection (solo performance), Rowe Gallery, UNCC, Charlotte, NC

BIBLIOGRAPHY

- 2014 Surface Design: Textiles +. Winter 2014. Page 68. Print.
Greenberg, Blue. "Many configurations of metal at Chapel Hill gallery," The Herald-Sun Jan 9, 2014. Print.
2013 "Vintage Photo Project, Web Exclusive", American Craft Council. Web. (*Forthcoming*)
Adams, Amanda Dalla Villa. "The Practice of Thinking Artspace's 'Radius250' has some compelling work hiding in its corners." *Style Weekly* [Richmond, VA] 6 Aug. 2013: Print.
Lord, Jo. "Please drink and quilt responsibly." SIFTER 17 June 2013. Web.
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Slipek, Edwin. "Pimp My House, A 200-year-old landmark mansion gets a facelift from VCU students." *Style Weekly*. [Richmond, VA] 19 Feb. 2013: 45. Print (mention)
2012 Overcash, Anita. "Two Plus One and Squared Closing Reception." *Creative Loafing* 26 July 2012: 38-39. Print
Hopper, John. "The Symbolism of Personal Memory. The Artwork of Andrea Vail." *The Textile Blog*. Blogspot. 11 Jan. 2012. Web. 11 Jan. 2012.
<http://thetextileblog.blogspot.com/2012/01/symbolism-of-personal-memory-artwork-of.html>
2010 Terry, Sarah. "A Real Life Simulation & Long Live the Living Recap. *Stitch Machine Blog*. Blogspot. 22 May 2010. Web. 22 May 2010.
<http://stitchmachine.blogspot.com/2010/05/real-life-simulation-long-live-living.html>
2009 Surface Design: creative explorations of fiber and fabric. Summer 2009. Page 64-65. Print.

VOLUNTEER

Public Relations Assistant. Charlotte Arts Catalyst, Charlotte, NC (2009 – 2011)
Chantilly Montessori, Charlotte, NC (2010)
Intern, McColl Center for Visual Art, Charlotte, NC (2004)

UNIVERSITY INVOLVMENT

Virginia Commonwealth University, Richmond, VA

- 2013 Artist Lecture, Graduate Artist Association
Craft/Material Studies Department Representative, Graduate Artists Association

- Lamp Design Collaboration*, Crafts/Material Studies Department, Department of Interior Design, and Cabell Library Special Collections and Archives
Quilting Workshop, Crafts/Material Studies Department and VCU Freedom Quilt Project
 2012 Artist Lecture, Graduate Artist Association

AWARDS

- 2013 Richmond Arts and Cultural District Micro Grant, CultureWORKS
 Graduate School Thesis Assistantship, Virginia Commonwealth University (2013/2014)
 William B. Clopton Scholarship, Virginia Commonwealth University (2013/2014)
 Graduate Teaching Assistantship, Virginia Commonwealth University
 Graduate Student Travel Grant, Virginia Commonwealth University
 2012 Summer Affiliate Artist Residency. McColl Center for Visual Art

PROFESSIONAL EXPERIENCE

- 2013 Artist Lecture, *Artist to Artist*. McColl Center for Visual Art, Charlotte, NC
 2011 Presenter, *Sheila Hicks: Celebrating 50 Years of Textile Design & Art*. Friends of the Mint Lecture Series. Mint Museum of Craft + Design, Charlotte, NC
Visiting Artist (Breakout Session), *Our Voices in Action: Discovering your Voice*. Third Annual Women's Leadership Conference. Davidson College, Davidson, NC
 2008 – 2010 Fibers Area Technical Assistant, UNCC, Charlotte, NC
 2005 – 2006 Gallery Assistant, Noel Gallery, Charlotte, North Carolina

- Memberships** Southeastern College Art Conference, Surface Design Association, Textile Society of America